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WISDOM.

"Here I am!" said the Earth.

"But I want food:

A mere spot of earth

Can do no good."

So said a man,

With a hopeless sigh,

And sowed no seed

As the days went by.

"Here I am," Duty said,

"Close by your side!"

"But I want joy,"

The man replied.

"Ah, none have joy,

Save by this way."

But the man moaned on,

Day after day.

One came who was wise,

And planted seed;

Then food sprang forth

To meet his need.

He threw himself

Upon Duty's thorn,

And the rose of joy

For him was born. — Mrs. M. F. Butts.

THE PARIS CONSERVATORY OF MUSIC.

A NOTICE affixed to the entrance of the Conservatory gives the times of the preliminary examinations for admittance into that institution for the season of 1876-77.

Before his or her admission into the classes, each aspirant received as pupil in the classes of singing, tragedy and comedy must engage by written agreement with the Director of the Conservatory, 1st. Not to contract any engagement during the course of his or her studies, nor during the month following their close, with any theatre or any other public establishment whatsoever, without an authorization from the Ministe of Public Instruction and the Fine Arts, accorded upon recommendation of the Director of the Conservatory; 2d. In the case where, at the end of his or her studies, the services of a pupil should be sought for by any of the subventioned theatres of this city, an engagement for two years is to be contracted according to ministerial conditions.

I have given these few regulations, as they may be of service to some one intending to study music at this institution. Of course, no foreigner can compete for the "Prize of Rome," for there is one in music (for composition only) as for, in the "Fine Arts," Painting, Architecture, and Sculpture. These prizes are awarded to natives only or naturalized citizens. The Conservatory is under the direction of Ambroise Thomas (author of the opera of "Hamlet"), and the classes are under the personal supervision of eminent instructors. The concerts, given annually, are among the finest musical events of the year, and it is next to an impossibility to procure admittance, all seats being occupied by subscription. As one sees the trials for admission occupy many days, it will not be difficult to imagine that the competition for the prizes at the end of the year occupy also many days. They generally occupy one week, usually commencing at seven in the morning and ending at six in the evening, in the case of the most important branches of instruction, or, as I should say, the more popular and attractive, such as tragedy and comedy, the opera, the opera comique, and the organ and piano, as in those classes there are the most pupils. You will see people bringing a little sack with them, containing lunch, a bottle of wine, etc., so as not to lose their places by going out to lunch, as it would be impossible to regain a seat once vacated; and they will sit patient and interested listeners during the whole day. Unfortunately, the space allotted to the public is very limited, and to procure any chance for a seat one has to be there as early as five o'clock, and often earlier. This last "Concours" called many people at one o'clock, who stood all through the dark hours of early day before the dawn in order to procure a seat for the ensuing twelve hours.

The competitions took place at the Conservatory last July. The preliminary examinations took place *à huis clos* — privately, and the results were exception-

ally satisfactory. The *séances* commenced by the competition of the pupils of the classes for singing by an examination in *solfeggio*, and it appears that the musical instruction of the singers of the future is very efficient. Some of the pupils distinguished themselves, especially among the young ladies. The class which continues to mark the greatest number of successes is that of M. Mousin, former Director of the Conservatory of Metz. The competition of the instrumentalists in *solfeggio* was excellent. The classes called to compete numbered about one hundred youths of both sexes, children of nine and ten years triumphing in the most severe tasks, resolving at once the problems given in "Theory," and finally by reading at first sight music they had never before seen. In "Harmony" (written) the classes of Messrs. Theodore Dubois and Savard — who, by the bye, are justly celebrated in this branch of instruction — earned recompenses of the first order. The class of "Harps" presented five competitors: one of them gained a first prize, a recompense latterly rarely given to this now too much neglected instrument. The class of the "Organ" and of "Improvisation" was superior this year to the last. The class of the "Piano" of the first degree gave, as usual, the most interesting results. Out of 45 competitors 7 obtained first-class medals, and, as ordinarily is the case, most of the prizes were gained by the pupils of the excellent class of Mme. Emile Retz, and, as is ordinarily the case also, the class of young girls showed itself very much superior to that of the boys.

But the most brilliant competition of this preliminary series was that of "Counterpoint" and "Fugue." Seventeen competitors entered into the *loges*, having the right to remain eighteen hours to treat the subject given. Never have there been so many concurrents at one time in Fugue, the highest faculty of musical instruction taught at the Conservatory. The competition was so remarkable that the jury gave two first-class medals. One was given to M. Broutin, pupil of Victor Massé, sent to this Conservatory by the city of Lille, and who presents himself in competition for the first time. The other first prize was given to Miss Renaud, pupil of François Bazin, whose class carried away besides this a second prize and two "accessits" (next bests). Since the foundation of the Conservatory this is the first time that a female has obtained this high and valued recompense.

And now for the public competitions! But first allow me to say something of the award of the "Prize of Rome." On the 1st of July, at midday, all the sections of the "Beaux Arts" were united under the presidency of M. Meissonnier (the painter), in the hall of deliberations in the Institute, to hear the competition for the musical "Prize of Rome." There were six competitors, M. Koenig, M. Levêque, M. Dutacq, M. Paul de la Nux, M. Hillmacher, and M. Rousseau. The competition was one of the best of many years; it was ended at a quarter before five in the afternoon. According to the rules of the Institution there can only be one *grand* prize given, but as the young composer, M. Ehrhart, the "prize" of 1874, died, the Academy had at its disposition the sum of another prize, the winner to receive the annual pension resting for the remaining time of young Ehrhart. The result of the deliberations following the hearing of the cantatas was as follows: the first grand prize was won by M. Hillmacher, pupil of M. François Bazin; the second first grand prize by M. Paul de la Nux, also pupil of M. Bazin; the second grand prize, M. Dutacq, pupil of M. Henri Reber; second second grand prize, M. Rousseau, pupil of François Bazin. "Judith," the cantata of M. Hillmacher, was rendered at the conclusion of the general distribution of the "Prizes of Rome" by full orchestra, and the interpreters who filled the *rôle* on the occasion of his triumph were Mlle. Armand and M. Couturier, of the Opera, and Mlle. Richard, of the Conservatory.

The public exhibitions opened by the competition of "Singing." The jury were Messrs. Ambroise Thomas, president, C. Gounod, F. Bazin, Jules Cohen, Eugène Gautier, Gailhard (Opera), Sauzay,

Wartel, and Mekerlin. Competition of the men better than the ladies. First prizes — Messrs. Queulain (baritone), pupil of M. Grosset; Furst (tenor), pupil of M. Potier; Maire (tenor), pupil of M. Saint-Yves-Bax. Second prizes — Messrs. Demasy, pupil of M. Boulanger; Pellin, pupil of M. Bussine. First accessits (certificate, next best) — Messrs. Doyen, pupil of M. Boulanger; Talazac and Sellier, pupils of M. Saint-Yves-Bax. Second accessit — M. Durat, pupil of M. Grosset. For the ladies, twenty competitors: First prizes — Mlles. Lafont, pupil of M. Saint-Yves-Bax; Bélange, pupil of M. Roger. Second prizes — Mme. Castillon, pupil of M. Bussine; Mlle. Puisais, pupil of M. Barbot. First accessits — Mlles. Richard, pupil of Roger; Blum, pupil of M. Saint-Yves-Bax. Second accessits — Mlles. Gélabert, pupil of M. Saint-Yves-Bax; Mendès, pupil of M. Barbot.

Competition of the "Piano." Jury: Ambroise Thomas, Henri Herz, Stephen Heller, C. Saint-Saëns, Diemer, Tissot, Massenet, Ritter, and August Wolff. Morceau played, the first of the Sonata, Opera 3, of Beethoven. Men, eighteen concurrents. First prize — M. Thibaud, pupil of M. Marmotel. Second prizes — Messrs. Trago and Rabeau, pupils of M. Mathias. First accessits — Messrs. Mestres and Bellaique. Ladies, thirty-four concurrents. Morceau executed, Concerto in G minor of Camille Saint-Saëns. First prize — Mlle. Debillemont, pupil of M. Lecoupez. Second prizes — Mlles. Miclos and Heyberger, pupils of Mme. Massart. The young Thibaud, who carried off the first prize of the men, is scarcely more than an infant, yet he triumphed over many second prizes of preceding years.

Competition of "Tragedy" and "Comedy." The *séance* commenced at ten o'clock in the morning and ended at seven o'clock in the evening. The programme is too long to insert, so I will give the names of the victors only. "Tragedy," five competitors, three men and two ladies. No first prize. Second prizes — Messrs. Silvain, pupil of M. Regnier; Levanz, pupil of M. Brenant. No first accessit. Second accessit — M. Chameroy, pupil of M. Brenant. "Comedy," men fourteen concurrents. First prize — M. Davrigny, pupil of M. Regnier. Second prizes — Messrs. Barral, pupil of M. Mourose; Blanche, pupil of Bressant. Ladies, seven. No first prize. Second prize — Mlle. Carrière, pupil of M. Regnier.

Competition of "Opera Comique." Jury: Messrs. Ambroise Thomas, A. de Beauplan, Ch. Gounod, François Bazin, Jules Barbier, Cormon, Eugène Gautier, De Leuven, and Sémét. The concurrents were seven men and seven ladies. First prizes — Messrs. Maris (baritone), pupil of Ponchard, and Queulain (basso), pupil of M. Mocker. Second prize — M. Furst (tenor), pupil of M. Mocker. First accessit — M. Pellin (tenor), pupil of Mocker. Ladies, no first prize. Second prizes — Mlles. Mendez and Blum (sopranos), pupils of M. Pouchard. First accessits — Mlles. Gélabert and Bilange (sopranos), pupils of Mocker.

Competition of "Violoncello" and "Violin." Jury: Messrs. Ambroise Thomas, Vieuxtemps, Deldenez, E. Altez, Chaîne, Garcin, Jacquard, Lalo, and Rignault. Nine male and female competitors. The morceau executed was a concerto of Stiautug, curious and little known. First prize — M. Bruneau. Second prize — Mlle. Gatineau. First accessit — M. Marthe. These three *lauréats* are pupils of M. Franchomme. Second accessit — M. Bruguier, pupil of M. Chevillard. Twenty pupils took part in the competition of the "Violin." The piece played, the 17th Concerto of Viotti. The jury were more severe upon the violin than upon the violoncello, and by a decision such as has not been rendered for many years no first prize was given for that instrument. The second prize was divided between Messrs. Berthelier, pupil of M. Massart, and M. Haguenauer, pupil of M. Ch. Dancla.

Competition for the "Opera," six contestants. No first prize. A second prize unanimously to M. Queulain, and another second prize unanimously to Mlle. Richard (contralto). A first accessit to Messrs.

Furst and Demary and to Mlle. Puisais. A second accessit to Mlle. Baron. It is strange that the jury awarded nothing to the best, the most finished singer and actor of the number, M. Maise, either in the trial for "Opera Comique" or for the more serious "Opera," yet for all that he remains that which he was before the trials—the best voice, and that voice under better control and more sympathetic than all the others, with probably one exception, Mlle. Richard, who, by the bye, is only eighteen years of age and extremely pretty and winning in appearance on the stage. She will, without doubt, soon become a favorite star.

The competition of "Wind Instruments" was not so satisfactory as others of the same for some years. The jury judged it not advisable to bestow first prizes for the classes Flute, Clarinet, Bassoon, or Horn. As for the class Trumpet, the unanimity of black balls decided for neither first nor second prizes, but the class Hautboys, directed by M. Colin, obtained a first and second prize and three accessits. The class of Cornet-à-piston of M. Maury received a first and second prize and two accessits. A first and second prize were given unanimously to the two only concurrents of the class Trombone of M. Delisse.

The total number of prizes, etc., given by the administration of the Conservatory this year, may be divided as follows:

First prizes	20
Second prizes	35
First medals	24
First accessits	38
Second medals	20
Second accessits	35
Third medals	22
Total	194

On the 15th of September the remains of Bellini were disinterred at the cemetery of Père-la-Chaise, in presence of the Commission come to Paris from Catane to receive the remains of their illustrious compatriot. The body of Bellini reposed in a vault surmounted by a pyramid of stone ornamented with a medallion of the composer and an allegorical lyre and figure. While the work of exhumation was proceeding, a company of the 116th regiment of the line ranged themselves around the casket prepared to receive the cinders of the author of "Norma." A white drapery had been spread upon a slight eminence called the Bosquillon, and but a few steps from the vault. Upon this white drapery was placed the new casket. It is of pomegranate-colored velvet, bound with silver. A cross of the same metal is fixed upon the lid or cover, and above this cross and over the face one reads this inscription: "Vincenzo Bellini, nato a Catane il 3 Novembre, 1802. Morto a Puteaux, presso Paris, il 23 Settembre, 1835."

It was in this Bosquillon, where the casket of Bellini was surrounded by the tombs of Grétry, Méhul, Hérold, Talma, Chérubini, Bernardin de St. Pierre, and of Lesueur, that took place the opening of the leaden casket that inclosed the dead musician. A workman cuts the case its entire length and across its width at the head. This piece is raised, the corpse of Bellini is there, but alas! in spite of the embalming, in a state of decomposition that permits the remains to be touched with only the greatest care. It was first necessary to raise with the hands a thick layer of bran. The head is enveloped, as the body, in many pieces of stuff. Notwithstanding, as it was necessary to proceed legally, it was obligatory to tear the wrappings that covered the features. This operation rendered only the view of a face unrecognizable and of a color like earth, and enabled them to see also that this face was detached from the body. The members of the Commission had learned from Rossini, a long time ago, that at the burial of Bellini his heart had been inclosed in an urn of lead placed in his coffin. They were obliged to search under the body to find it. It was found near the head and replaced immediately.

The leaden casket was reclosed and deposited in a coffin of wood, lined with lead; in its turn this coffin is inclosed in the grand casket of which I spoke above. A priest and altar boy chanted the last pray-

ers. Then M. the Marquis de Sangiuliano advanced and pronounced, in French, a warm discourse, in which he thanked France for the hospitality given during more than forty years to the precious remains of that grand musical genius who was called Bellini. Many crowns were placed upon the coffin that a car drawn by six horses, and followed by fourteen carriages of mourning, carried to the station of the railroad line of Lyons.

Upon the vault, now empty, the Commission placed a plate, or rather slab, of white marble, bearing the following inscription: "Catania. Grata alla Francia, nel richiamare le ceneri illustri, questa lapide pose, 15 Settembre, 1876."

Two pretty anecdotes of David, the composer. No one except Gounod, perhaps, sung like him. Happy those who have heard him sing his "Eden." They will never forget it. He has created an Eve more poetic still than Milton's: the one created by the breath and love of God—may they very soon render her to us. That little voice of David's, which resembled a soul singing, had the gift to vibrate the musical chords in the bosom of the young Prince Imperial—chords almost lacking in the bosoms of his august parents. Félicien David having been engaged by invitation of the Empress at Compiègne, upon her demand placed himself at the piano and sang "Les Hirondelles." The child burst into tears, and threw himself into his mother's arms. Poor David was very much touched by this success; but he was no courtier.

The other anecdote runs as follows: A very old friend of David's, and one intimately known to the family, tells this peculiarity of him. Félicien David was born a Catholic. He had been, according to the desire of his father, baptized after the custom of the "Midi," that is to say, the holy water had touched his forehead by the medium of a sprig of box, blessed. Félicien David guarded all his life this sprig of box in the drawer of his writing-table, and by his expressed wishes this baptismal branch was placed in his coffin and buried with him.

This is all the more strange, as Félicien David had expressly forbidden a religious ceremony at his funeral, and was by his own desire buried civilly, without priest or any church functionary. He was a free thinker.

Miss Annie Louise Cary, the contralto, has left Paris for St. Petersburg and, afterward, Moscow. In Russia our fine contralto is much admired, and they lavish upon her very visible and very costly evidences of their admiration. She will return to Paris in the spring, when she will sit to one of our young artists, Mr. Henry Leland, of Boston, for her portrait. The artist has already made preliminary studies. Accompanying Miss Cary is Miss Clara Nickels, a beautiful light soprano, who has already sung with Miss Cary.

Mr. Charles Clark, of Boston, King Chapel, has gone to Florence for study.

Messrs. Bridgman and Pearce, artists, have returned from America to Paris—rather, Mr. Pearce came alone, leaving his companion in Loison, where he has had for some time a commission to paint some portraits—those of the English gentlemen and ladies who accompanied Mr. Bridgman up the Nile two years ago.

Mr. William Sartain, of Philadelphia, has returned to Paris also, and has commenced labor with renewed energy.

Mr. Ward, of Brattleboro', Vermont, has just finished two good portraits of a New Orleans banker and his lady who are at this time visiting at Versailles.

As the swallows gather preparatory for their flight before the advancing frost for climates where the streams never freeze, the artists gather, and as the swallows leave they return to this city, bringing results of summer labor and to arrange their ateliers into nests for winter work and study.

Philip Gilbert Hamerton has painted for an American gentleman two landscapes which will be exhibited at the rooms of the New York Century Club. They will be the first of this artist's works ever seen in America, I believe. I have heard talk of a small picture painted by Wylie, of Philadelphia, as a work of extraordinary skill.

AN OPINION.

THE editor of THE ALDINE received the following at about the time of its date. It was conspicuously marked "for publication," but the editor has seen fit to hold it back from the anxious gaze of the author and the public for several reasons quite satisfactory, at least to himself.

NEW YORK, June 24, 1876.

The Editor of The Aldine:

SIR—As a subscriber to your journal I wish to express my opinion of the article headed "Art in Philadelphia," and signed "John V. Sears," which appeared in your twelfth Centennial issue, and which, in my mind, is little calculated to increase the prestige or repute of THE ALDINE. Apart from its literary merit, which was barely mediocre, its tone was so virulent and its representations so unfaithful that it would evidently seem to have been the result of personal influence or animus. It was wholly wanting in that judicial calmness and courtesy which should characterize all genuine criticism, and its unqualified and unsupported vituperation of Mr. H. H. Moore's "Almeh" (the name of which, by the way, was misspelled) could only provoke contempt or laughter in any who had seen the picture.

A work which Gérôme, Meissonnier, and many other artists, native and foreign, have expressed high approval of, and in which competent art critics have recognized high merit, can not be flouted or shoved aside with impunity either by the ignorant prejudice of the Centennial Art Committee or by the puerile spleen of such incompetent sciolists as Mr. "John V. Sears."

I have the honor to remain, sir,

Your obedient servant,

EDWARD MORAN.

Having given Mr. Moran—for whom, by the way, we beg to express the most profound respect—all the space he asked for the promulgation of his opinions in regard to our correspondent's article, we venture, with all due diffidence, to give utterance to an idea or two of our own on the subject of which he speaks.

It is very evident that Mr. Moran does not like the article in THE ALDINE of which Mr. Sears was the unfortunate author. This is apparent when he says that it was in his, Mr. Moran's, mind "little calculated to increase the prestige or repute of THE ALDINE" (by the way, *prestige* is a bad word, and we advise Mr. Moran to avoid it if he wants to write good English), as well as when he says that "its literary merit was barely mediocre" (*mediocre* is another bad word) and "its tone was virulent and its representations unfaithful." As we have said, this language shows that Mr. Moran does not like the article in question, which is all right, because nobody ever asked him to like it. When, however, he insinuates that the article was the "result of personal influence or animus," he not only goes entirely beyond the bounds of decent criticism, but he also writes himself down as something less than the gentleman we had always taken him to be. Our correspondent frankly signed his name to his letter—a fact which would, of itself, preclude any suspicion of his having been "influenced;" but had he not done so, most gentlemen would have hesitated to insinuate that his criticisms were prompted by any other than the purest motives—especially if they had due regard for "that judicial calmness and courtesy which should characterize all genuine criticism." Now, we will not insinuate that Mr. Moran's letter is in any sense "the result of personal influence and animus," though we are prepared to maintain that its tone would go much further toward justifying that expression than did anything in the article of which he complains. Under ordinary circumstances, we do not know that we should consider it worth while to notice such a communication as Mr. Moran's, but a charge of unfairness, even by implication, is not one under which THE ALDINE chooses to rest. To be sure, Mr. Sears, in signing his letter, relieved us from any responsibility for his opinions regarding the merit of any works of art mentioned by him, but it is, perhaps, well enough to examine a little into the merits of the case.

The picture is called "Almeh: a Dream of the Alhambra." (In Mr. Sears' article it is called "Almet," a substitution of a "t" for an "h" such as will occur sometimes in the best regulated printing-offices, and hardly deserves such mention as Mr. Moran gives it.) It represents a woman, nearly

—Outremer.